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INSCOM

GRILL FLAME

PROGRAM

SESSION REPORT

GRILL FLAME

CLASSIFIED BY: MSG, DAMI-ISH

DATED: 051630ZJUL78

NOT RELEASABLE TO FOREIGN NATIONALS REVIEW ON: May 2001

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GF-038-81

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION DCC-34

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request for information concerning a building and the past activities of an individual known as [REDACTED] SG1A
2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and, as such, have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S/NOFORN) The protocol used for this session is detailed in the document Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION DCC-34

TIME

#66: This will be a remote viewing session for 0900 hours, 29 April 1981.

This will be a pre-session briefing to the remote viewer. This, uh, this is the building that, uh, will be your target for this session. You will be going back in time, in the very recent past, to the period of time in which the individual you know as [REDACTED] was at this building.

SG1A

#01: Oh, building looks familiar. Nice feedback..... O-kay.

SG1A

#66: Now when we acquire imagery of [REDACTED] in this building in the picture I'm showing you, when he was there very recently, I will then have questions for you pertaining to [REDACTED]'s activity in the building. Do you have any questions now before we begin?

SG1A

#01: No. That's cool.

#66: All right, at this time you now have 20 minutes to prepare yourself for this morning's session.

0900

SG1A

Relax now. Relax and concentrate. Focus your attention now, focusing solely and completely on [REDACTED] who you know well by this time; [REDACTED] and the building in the photograph I've shown you. [REDACTED] and the building. Move through time and describe [REDACTED] and his activity in the building in the photograph I have shown you. Focus now, focus and concentrate...

#01: Had him movin' down a...corridor..45 degree angle right.... Hand on right wall... He's going somewhere in the building.. Now he's looking at the wall...ceiling wall...ceiling wall joint. Hallway's drop ceiling..... Stays, uh, lifting panels and looking. Looking at wires or lines of some sort.

SG1A
#66: Okay. As [REDACTED] is involved in this routine work of his, contact him and speak to that greater part of him. Find out how things are going.....

+04

#01: I get a feeling for shortage of equipment...aggravated, busted equipment or missing equipment... This is a, like a....

+05

residence type building... The style of building's aggravating. Things are, uh...things are going well, but...very routine.

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SG1A

SG1A

#66: All right. Now..as that routine part of [REDACTED] continues his work, move with a greater part of [REDACTED] outside your present perspective, outside the building, so that you and [REDACTED] may look at the whole building all at once. Move with that greater part of [REDACTED] outside, so that you may both examine and converse about the building. Take him with you outside the building now, and describe your perspective to me.....
SG1A
+06

#01: Like sitting on a wall across the street from the building.. looking at the building... It's very hot and humid. Considering the building as just a residence. I don't feel like there's...it's not a building I can control. It's like across from a building I control... It's like a suspicion I have of the building or a part of the building...gut feeling.... It's like a, just a curiosity about the building.

#66: Am I listening to #01's feelings or [REDACTED] feelings?

SG1A #01: [REDACTED] These are [REDACTED] feelings. SG1A

#66: All right. SG1A

#01: This isn't a building he can, uh..he can enter with equipment. It's like, uh, private from the buildings he's interested in.

#66: All right. I have a piece of equipment for you, #01, to have SG1A [REDACTED] use from your present perspective. I now give to you a filter, which you can show to [REDACTED]. If [REDACTED] holds this filter up, you hold it up for him, in front of him between your perspective and the building, so that [REDACTED] can look through this filter. And as he looks through this filter, this filter is very unique, because it will highlight those areas that may be of interest to [REDACTED] in his job. Explain to [REDACTED] what SG1A you're going to do, and then hold the filter up for him and ask him if he sees anything of importance to his job....

SG1A

#01: Just a minute.

#66: We have plenty of time. I will wait.

PAUSE

#01: I have a...section of what appears to be upper floor, angular front right. There's, uh, some abnormality of the exterior or blockage or facing of the building. And it's being used to hide, uh...it's being used to hide something. Keep getting flashes of a...shiny black...slim cylinder holder with holes.. small, something revolving..wire shielded..eraser tip type objects... Dominance glass, something glass...

#66: Explain the experience, the act of discovery of this device as you and [REDACTED] are sitting on the wall across the street and use the filter. SG1A

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#01: Uh, the filter's not necessary. Just getting fourth floor possibly front right. Uh, got feeling, uh, modification, uh, building exterior, trying to decide if there's problem with this. And I get, uh, fleeting images of..these things.
SG1A

#66: Am I listening to #01's feelings or [REDACTED]

#01: Both...
SG1A

+14 #66: Okay. Feel free now to move with [REDACTED] into this area of interest away from your perception across the street, and flow into the area of interest and further describe it to me...

#01: Okay. Problem..problem is to identify..to identify exterior evidence of..the, uh..probability of the right area. Uh... lack of, uh, I get a lack of substance for some reason. Just a minute....

#66: Caution yourself to perceive only and not to analyze. You are the observer.

+16 #01: I perceive search for, uh, exterior extraneous cable, or cabling. Uh, exterior, tubular fan type device, devices. Uh, some form of electronic, uh..device. It looks like angular mount, or stand or something, fixed to a wall. Uh...the problem.. I'm sensing, uh, I'm sensing [REDACTED] s, uh, feelings and mixing SG1A that with the building. I don't, I don't know if I'm sensing what's there or if I'm sensing what [REDACTED] wants to find.
SG1A

#66: I understand... Since you now understand the problem, let us move beyond the suspicions of [REDACTED] Move beyond the suspicions SG1A of [REDACTED] move beyond the suspicions of [REDACTED] and his worries SG1A and concerns and get down to helping him... Help him to move away from his concerns. Help him to move above and beyond his suspicions.. Opening your horizons and his, beyond the confines of the immediate concern and suspicion to the deeper question of justification for those concerns. Move now deeper in perception. Focus, focus, focus.

+19 #01: Have a..single image of a fly speck type object with two hair like wires... It's, uh, remotely agitated... Seated in the, uh, leading edge of a piece of glass. It's very small... but I, I perceive it not to be in the building. It's in a different building, like to the face of the one that is in the photograph. I have like a concern for the building in the photograph, but an inability to..or inability for [REDACTED] SG1A to define his concern. Abnormalities in the..the building. Uh, sufficient justification for gut, gut feeling, but... don't substantiate it. That's all I'm getting. I'm..kinda losing it now.

+20 #66: I understand. I'd like to clarify a few points. The threatening object you perceive, in your opinion, is not in this building.

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#01: Correct.

#66: In a, it has to do with a piece of glass.

#01: Correct....

#66: It appears to you to be in a building adjacent to the target building?

#01: Correct.

#66: Describe the location in the alternate building of this threatening object.

+23 #01: Uh, very small, very small window apparently, uh, set in a metallic framework. High up..high up, uh, appears to be above eye level..seems to be above eye level. Second floor..so it's high above street. I'm not, I'm not getting anything other than that. I'm not getting any input from this building for some reason. SG1A

#66: I understand. From the perception that you have had, ask yourself one more question- how might [REDACTED] discover this threatening object? Ask [REDACTED] how he would go about discovering this object.... SG1A

+25 #01: Uh..would be to, uh, stand in the, uh, the key, key room of key residence, or office in question and assume a 90 degree perpendicular, or- yes, perpendicular to face of plane direction from that wall, that exterior wall. I don't know how to explain that..

#66: Continue.

#01: This would give him, uh...uh, location, angular distant- or angular direction. And, uh, then he would have to look for this, this high window, or high glass pane. Uh...it's just bottom edge of the glass. I don't-

#66: When you said this pane was, uh, in a metal frame of some kind?

#01: Metal frame, yes, but, uh-

#66: Describe the size of the pane in rel- relative to the size of your hand.

#01: Larger than..than my hand. Like, uh..four by five hands with.. with the, uh, the fingers closed.

#66: All right.

+27 #01: Get color, like a purplish color, or a washed out navy blue color. Something that's, you know, like, uh, like navy blue that's been washed out by sun that has like a rainbow effect to it, for some reason. Getting that color.

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#66: In conjunction with-

#01: The window and the frame.

#66: All right.

#01: I don't know. It's all runnin' together now.

#66: All right. I have no further questions. I would like you to spend some time, however, back exploring with [REDACTED] in this SG1A time window. Bid him adieu. Any further information you wish to report, now's the time.....

#01: Okay...

#66: Any further comments?

#01: No.

#66: All right. Let's prepare to draw then the images you have had to this time. Move your arms, move your legs, focus your attention back now on present time, my voice in the room. Take a few deep breaths now, and let's prepare to draw.

SG1A

#01: Okay. What I've done on the photograph of the building is I marked an area "A" and an area "B". Now..there, because of that problem technology wise here I guess it is, that I was having, it's difficult to be looking for an area in the building that I want [REDACTED] to go to, and at the same time trying to read what [REDACTED] has going on in his mind. At the same time looking for a device which may exist in reality, of which he has supposition in his own head. You know, everything gets all run together. I don't know how to explain it better than that, but it's like there's, there's- I'm not working with a clearly defined rule. It's like one's overlaying the other, so it causes a lot of confusion.

SG1A

Area "A" is what I perceive to be the threatened area in the building when I was across the street sitting on a rock wall or stone wall with [REDACTED]. And I was not reading what [REDACTED] was sup- SG1A positioning. Area "A" is the area that I perceive to be a threat area.

SG1A

Area "B" is the area that I perceive [REDACTED] to have as supposition, or is also the area where possibly the window is. Because I'm not sure which I was doing right then. Okay?

SG1A

Uh...wherever [REDACTED] was sitting on this stone wall or across the street, when he was across the street looking at the building, the specific point of reference that he has for that window is that he was standing- if you were to take the window and use it as a flat plane reference point, if you were to take the center point of that glass and come directly straight out at a 90 degree angle to the flat surface of the plane of that window, regardless- giving no regard to height, that would give

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SG1A

#01: direction to where [redacted] was standing. Meaning that he could go from where he was standing directly to a window in which he would be creating a 90 degree plane of reference. That is the window. Except it was like second floor up. Now I'm talkin' from the window side looking down, because I had an impression of looking onto the street from the second floor. That's essentially what the two areas are.

#66: Okay, now, I'm a bit confused because your first statement was that you didn't think that the window device was in the target building.

#01: Yes. And the reason why, like I said, is I'm not sure of what I was doing. And I'm not sure it was in the building. This is an area of the building that I perceive to be associated with it. I don't know how to explain that. Uh, I was perceiving at one time two buildings, one across from the other. But at the same time I was doing that I was perceiving suppositions that [redacted] had, or concerns that he had. So I'm not entirely sure whether or not I was reading his concern for an opposing building, or whether I was actually in the opposing building, concerned about the area in the other building. See it's all a jumble to me, 'cause I, there was no control there. I was like doing all of this at one time. So I think there is an adjacent building. And if you were to pick a building, I would say they hold equal weight. One's, is you should be as concerned about the opposing areas of the two buildings as- like if there's a building facing this building and there's a set of windows facing area "B" that I marked on this building, there should be as much concern shown for that building area "B" as this building area "B". If that makes sense.

Page one is the fly-speck size object. It's very tiny, with hair like wires. And it's in the bottom edge of the frame of the glass. I've drawn the glass window as maybe associated with other windows and maybe not. I just had it sort of a free forms floating in space sorta thing. But I felt it was higher than eye level, normal eye level. And, uh, the object is in, actually in the frame, between the edge of the frame and the edge of the glass. Sorta like, you know, epoxied or puttied into the window edge. But you can see the hair like, uh..antenna or protrusions or whatever they are that come up from the object. As small as they are if you look real close you can see them. But I don't know if they're in the glass or exterior to the glass or interior to the glass... That's part "B". Actual size of the object, it's very small. And that's essentially it, I guess.

#66: Okay. What kind of confidence level do you have in the imagery?

#01: Well I first started low, because I still had clutter in my head from earlier today, and I wasn't sure that I was gonna be able to fight my way throught that. But as we progressed with the mission that kinda went away. Didn't bother me. I felt

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#01: I had really good vibes. I think whatever was going on today I think worked real well, and I think that's what really screwed us up is the lack of control as far as being, doing one specific thing at one specific time.

#66: Okay.

#01: You know, everything just kinda worked too well. It was like getting too much at one time. That's it.

#66: You- if I understand, you felt that tuning in on [REDACTED] and watching him and living with him his suspicions and his investigations was complicating your looking on your own- SG1A

#01: Right. Yeah, you can't do 'em both at the same time. Because if you have- if, I got the feeling like I really had really tuned in to [REDACTED] and I was gettin' all his suppositions and his concerns and his suspicions and whatever evidentiary things that are that he looks for. I was getting all of that. At the same time I was directing myself to look elsewhere and everything and..

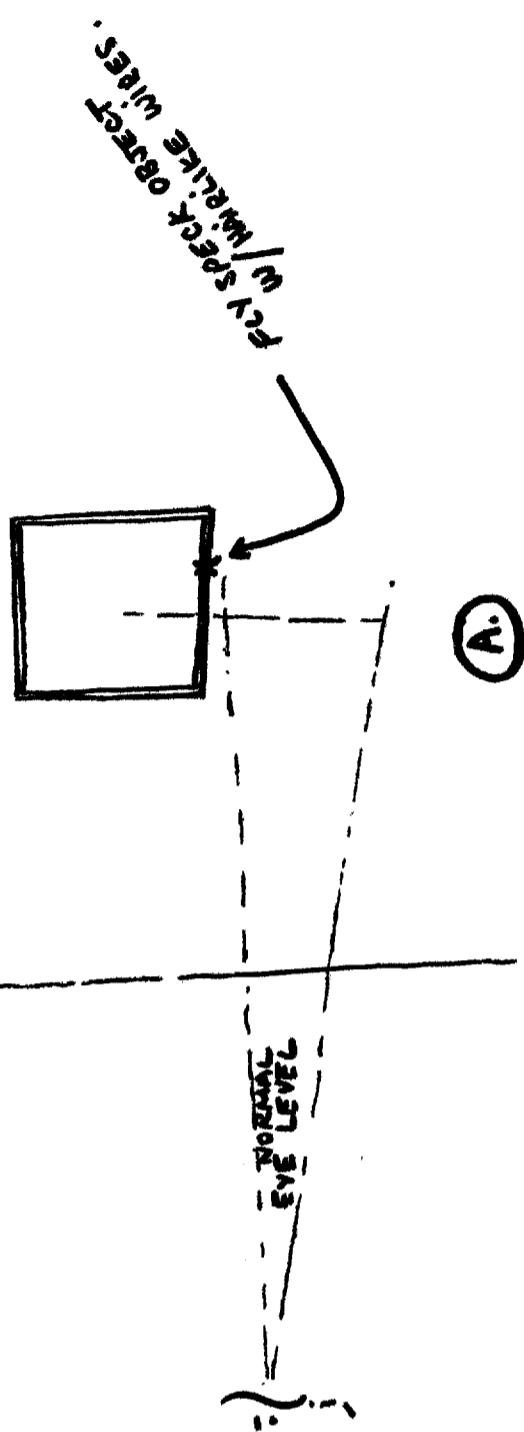
#66: Do you have any other comments?

#01: No.

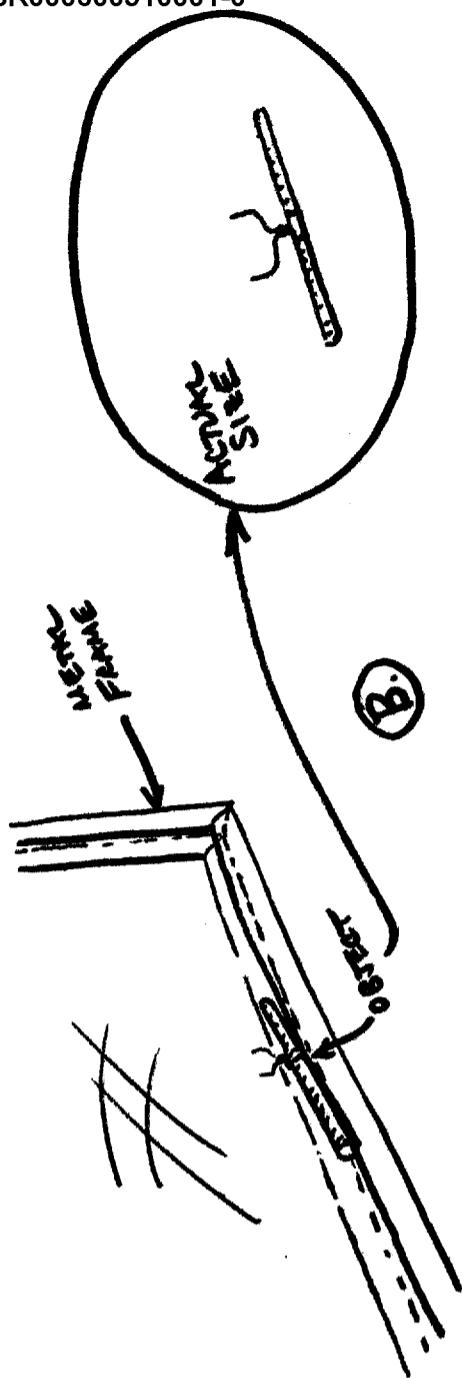
#66: Okay, fine.

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TAB



(A)



(B)

SG1A

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TAB

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TARGET CUING INFORMATION

REMOTE VIEWING (RV) SESSION DCC-34

1. (S/NOFORN) Information provided the remote viewer prior to the session is documented as a pre-session briefing and is included in the transcript. Attached is a copy of the photograph shown to the remote viewer on which he indicated after the session areas of interest perceived by him.

SG1A

2. (S/NOFORN) During the session the viewer was asked to focus on [redacted] at the target building and scan the target for/with [redacted]

SG1A

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DRC/N

SG1A

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